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*CATALOGUE OF TORONTO  
CENTENNIAL HISTORICAL  
EXHIBITION & PAINTINGS  
BY CORNELIUS KRIEGHOFF  
LOAN COLLECTION OF XVI and  
XVII CENTURY PAINTINGS  
FLOWER MINIATURES BY LORNA BURGOYNE*

*JANUARY, 1934*

*THE  
ART GALLERY OF TORONTO  
GRANGE PARK*





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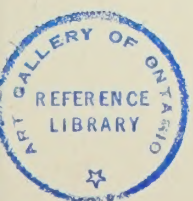
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VIEW OF TORONTO ABOUT 1825, BY EDWARD TAYLOR DARTNELL.



# FOREWORD



## THE TORONTO CENTENNIAL HISTORICAL EXHIBITION 1834-1934.

THE same year that Toronto was incorporated as a City (1834) the first organized Art Exhibition was held in the east wing of the Parliament Buildings. This exhibition was the result of the activities of the Society of Artists and Amateurs, an association formed, so the catalogue tells us, for the lofty purpose of "giving greater means and facilities for the study of fine arts, being convinced how highly their cultivation will contribute to the reputation, character and dignity of the Province." The Exhibition was held under the patronage of His Excellency Sir John Colborne, K.C.B., Lieutenant-Governor of Upper Canada, and the Honourable and Venerable John Strachan, D.D., Archdeacon of York. One of the active figures in the arrangements of this Exhibition was John G. Howard, an English architect who had arrived in Canada two years previously, 1832. This was the same Howard who made the magnificent gift to Toronto of High Park, where his old home still stands.

During the stormy political time following eighteen thirty-four, the Society lay dormant and was revived thirteen years later with much the same personnel. It held two more exhibitions in 1847 and 1848, then ceased to exist. Mr. John G. Howard, who was Vice-President and Treasurer wrote, "The Society was so badly patronized, that my being Treasurer, I had to pay £35- out of my own pocket."

As a part of Toronto's Centennial celebration, the Art Gallery decided to reconstruct, in spirit, this first art exhibition of one hundred years ago. This pioneer exhibition of 1834, listed 196 items in the catalogue—drawings, water-colours, oil paintings and architectural renderings. Many of the paintings were copies and the work of amateurs. The artistic excellence of the work may not have reached a high standard, but it was a noble and worthy effort of its own time.

It was found impossible to duplicate the exhibition with any degree of accuracy, as the majority of the works have, no doubt, passed out of existence. The spirit of the show and the spirit of the time was the best we could attempt. Visitors to the Gallery can view contemporary paintings of 1834, see portraits of "Our Great" who tramped the streets of "Muddy York," study fascinating old prints and examine furniture, silver, glass, china, samplers and documents. In doing so they can breathe something of the atmosphere of the stirring days of a hundred years ago



when Toronto had a population of less than ten thousand. In those exciting days political strife and violent hatreds ran riot, resulting three years later in actual rebellion. That a group of people interested in the arts, succeeded in isolating themselves from the turbulent activities sufficiently to organize an art exhibition, is amazing. The public could hardly be expected to respond to a cultural appeal in the whirl of political and commercial stress. Two years later, in 1836, Mrs. Anna Jameson, wife of the Vice-Chancellor of Upper Canada, commenting on the lack of culture in Toronto, wrote, "If the sympathy for literature and science be small, that for music is less. Owing to the exertions of an intelligent musician here, some voices have been so far drilled that the Psalms and Anthems at church are very tolerably performed; but this gentleman receives so little general encouragement that he is at this moment preparing to go over to the United States." This comment of Mrs. Jameson on the cultural interests of Toronto, one hundred years ago, is quite what one would expect, but nevertheless, the art of painting was taking root and showing growth.

This Centennial Exhibition of 1934, abounds with historical interest, and as to the artistic standard, the wonder is that in a small pioneer town in the wilderness, so much was accomplished. The portraits of G. T. Berthon are not only alive with interest, but reflect fine draughtsmanship and ability, and much of the work shows sincerity and good craftsmanship. They represent our early pioneers and hold a place of importance in the history of our development.

A. H. ROBSON,

*Vice-President of the Art Gallery of Toronto  
and Chairman of Exhibition Committee.*



# CATALOGUE



## TORONTO CENTENNIAL HISTORICAL EXHIBITION

1. *Wine cooler, made in Canada, 1845.*

2. *Presentation snuff box, Kingston, 1841.*

3. *Presentation silver claret jug, Yorkville, 1851.*

LENT BY MRS. AGAR ADAMSON, TORONTO.

4. *Wax rubbings of inscriptions on tombs in churchyard of St. James' Cathedral.*

LENT BY ARCHITECTURAL CONSERVANCY OF ONTARIO WITH KIND PERMISSION OF SCHOOL OF ARCHITECTURE, UNIVERSITY OF TORONTO.

5. *Artificial Flowers in glass case, 1863, presented by Agnes Ann Mitchell, Eglinton, Ont.*

5A. *Cricket Match, Toronto—Engraving.*

6. *Indian Encampment, Georgian Bay, by Paul Kane.*

7. *Glasses and bowl, once property of Gov. Simcoe.*

8. *Old China.*

9. *Punch bowl and ladle.*

10. *Portrait of Mrs. Goldwin Smith, formerly Mrs. W. H. Boulton, by G. T. Berthon.*

11. *Portrait of Wm. Henry Boulton, Mayor, 1845-6-7 and 1858, by G. T. Berthon.*

12. *Portrait of Prof. Goldwin Smith, as a young man, by Mary S. Carpenter.*

13. *Water colour of The Grange, H. Perré, R.C.A.*

THE ABOVE CAME FROM THE GOLDWIN SMITH COLLECTION.

PROPERTY OF THE ART GALLERY OF TORONTO.

14. *Georgian Silver Cream Jug.*

15. *Writing desk, once the property of Hon. Peter Russell.*

LENT BY MISS BESSIE BALDWIN, TORONTO.

16. *Walnut and maple table, once the property of the Hon. Peter Russell.*

17. *Bedside table.*

LENT BY MR. L. H. BALDWIN, TORONTO.

18. *Walnut and maple work table.*

LENT BY MARTIN BALDWIN, TORONTO.

19. *Sampler, stamped and worked on silk, 1798. The Two Hemispheres.*

20. *Sampler, by Anne Bates, July, 1796, silk on linen.*

LENT BY MRS. C. S. BAND, TORONTO.

21. *Portrait of Archdeacon Owen, by John Opie.*

LENT BY MR. GEO. BEARDMORE, TORONTO.





VIEW OF KING STREET, LOOKING EAST, 1835.

22. *Portrait of Bishop Strachan, by G. T. Berthon.*

23. *Self portrait, G. T. Berthon.*

24. *Print, Gov. Simcoe receiving an address at Upper Canada College.*

LENT BY MISS BERTHON, TORONTO, DAUGHTER OF THE PAINTER.

25. *Candelebra, once the property of Bishop Strachan.*

LENT BY BISHOP STRACHAN SCHOOL.

26. *Silhouette, Rev. Dominick Blake, Rector of Kiltegan, County Wicklow, born 1771, died 1822.*

27. *Silhouette, Wm. Hume Dick, in childhood, later M.P. for Co. Wicklow.*

28. *Miniature, Sir Joseph Hoare, Bart., of Annabel, Co. Cork, 1760. Great Grandfather of Wm. Hume Blake, first Chancellor of Upper Canada.*

29. *Plaster medallion, Henry Gratton.*

30. *Water colour, by Wm. Hume Blake's daughter. The Rectory at Kiltegan.*

31. *Water colour, by Wm. Hume Blake's daughter. Ruined Monastery at Boltinglass.*

32. *"The Cobourg Cup," won by Edward Blake with the yacht "Storm Queen," Circa, 1855.*

LENT BY MR. E. H. BLAKE, TORONTO.

33. *Commission appointing the Hon. Richard Cartwright to be one of three commissioners to arrange customs between Upper and Lower Canada, dated 1795.*

34. *Commission appointing the Hon. Richard Cartwright as Col. of First Militia Regiment, Frontenac, 1809.*

LENT BY BRIG. GEN. G. S. CARTWRIGHT, TORONTO.





TORONTO, CANADA WEST, 1853, COLORED LITHOGRAPH BY WHITFIELD.

*The following items are from the Howard House, Colborne Lodge, High Park.*

- 35. Cradle.
- 36. Chair.
- 37. Model of wooden bridge.
- 38-41. Water colour drawings by John Howard.
- 42. Glass case of artificial flowers.
- 43. Architectural drawing, proposed Guildhall, by John Howard.
- 44. Architectural drawing, proposed University, by John Howard.
- 45. Architectural drawing, proposed Monument, by John Howard.

LENT BY CITY OF TORONTO.

- 46. Sampler, by Sarah Anne Walton, age 7, 1831.
- 47. Sampler, by Sarah Blenkarn, age 9, 1803.

LENT BY MRS. W. J. DOWNARD, TORONTO.

- 48. Water colour, Church at Beauport, near Quebec, 1820.
- 49. Water colour, Brockville, 1820.
- 50. Water colour, Winter Scene, St. Lawrence.

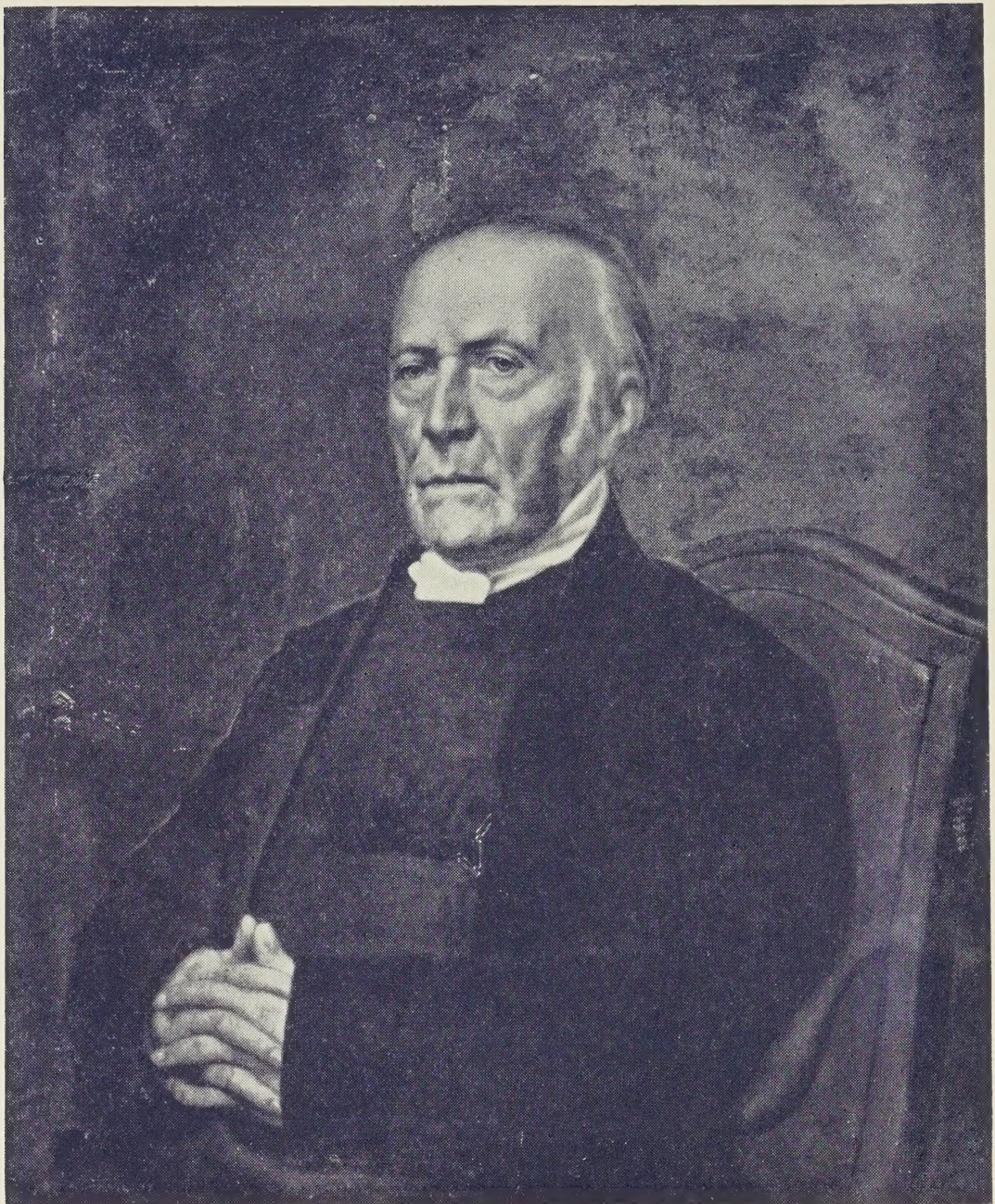
*From collection of Lord Dalhousie, Gov. Gen. of Canada, 1819-1828.*

*For prices apply at office.*

LENT BY PERCY F. GODENRATH, OTTAWA.

- 52. Wash drawing, Wellington and Church Sts., The Coffin Block.
- 53. Wash drawing, Fish Market, Toronto.
- 54. Oil Painting of the Gooderham Distillery, showing Windmill Tower, 1855.
- 55. Waterfront of Toronto, 1834, lithograph.
- 56. Toronto, Canada West, 1853, coloured lithograph by Whitfield.
- 57. Water colour, by Armstrong. The First Train, T. & N. Railway, 1871.





BISHOP STRACHAN, BY G. T. BERTHON.

58. *Oil Painting, Fire in Gooderham Distillery, 1867.*

LENT BY MR. W. G. GOODERHAM, TORONTO.

59. *Contemporary copy on parchment of the Will of Robert Isaac Grey, Solicitor General of Upper Canada. The original owner of the Grange property, dated Sept. 28, 1812.*

LENT BY MR. EDWARD G. GOODWIN, TORONTO.

59A. *Portrait of Sir John Colborne, Lieutenant-Governor of Upper Canada at the time of the Incorporation of the City of Toronto.*

LENT BY GOVERNMENT HOUSE.

60. *Patent, Province of Upper Canada, granting lands to Isabella McLeod, dated 1816.*

LENT BY MR. F. C. GULLEN, TORONTO.



61. *Painted Fan, by Boucher, on kid.*

LENT BY MRS. HOWARTH, GRIMSBY, ONT.

62. *Agate Pendant Seal.*

63. *Silver Salt Cellar, Spoons and Forks, once property of Bishop Strachan.*

LENT BY MR. STRACHAN INCE, TORONTO.

64. *Silver Entree Dish, once property of Bishop Strachan.*

LENT BY MRS. WILLIAM INCE, TORONTO.

65. *Locks of Hair*

*Chief Justice Powell.*

*Lt.-Col. John Macdonell, killed at the Battle of Queenston, 1812.*

*General Brock.*

68. *Sideboard—six pieces—in Jarvis family for over 150 years.*

69. *Oak Chair and Table made in York, 1795.*

70-71. *Two Walnut Chairs in Jarvis family over 100 years.*

72. *Portrait of William Jarvis (Provincial Secretary) in the uniform of the Queen's Rangers, the first American Regiment, 1776, with his son Samuel Peter Jarvis, by William Peters.*

73. *Portrait of Mrs. William Jarvis, nee Hannah Owen Peters, daughter of Samuel Owen Peters, LL.D., and her daughters, afterward Mrs. Alexander Hamilton and Mrs. McCormack, c 1788, by William Peters.*

74. *Portrait of Chief Justice William Dummer Powell, by Stuart Gilbert.*

75. *Portrait of Mrs. William Dummer Powell, by Stuart Gilbert.*

78. *Silhouettes of Jarvis family.*

79. *Silhouettes of Powell family.*

80. *Water Colour Portrait of Mr. Samuel Peter Jarvis.*

LENT BY MR. ÆMILIUS JARVIS.

81. *Portrait of Dr. Henry Scadding.*

82. *Portrait of Mrs. Scadding.*

83. *Portrait of Mrs. John Spread.*

LENT BY MRS. W. R. JOHNSTON, TORONTO.

84. *Reproduction of early Ontario Mantlepiece from the Burnham House, Grafton, Ont., made by R. G. Kirby & Sons, Ltd.  
(This item is for sale.)*

LENT BY R. G. KIRBY & SONS, LTD., TORONTO.

85. *Church of St. John the Evangelist, Toronto, lithograph in colours, Circa, 1850.*

86. *Zion Chapel, Adelaide St., Toronto. Wm. Thomas, architect, lithograph in colours, Circa, 1855.*

87. *Tobogganing at Toronto, winter of 1868-9, water colour drawing by W. Armstrong.*

88. *Crown Deed, Upper Canada, dated 1796.*





SELF PORTRAIT, BY G. T. BERTHON.

89. *Patriot Extra, Toronto, Friday, December 18th, 1837.*

90. *Entrance to Toronto, lithograph after original drawing by Coke Smythe, 1832.*

91. *Grand Military Steeplechase at London, Canada West, 9th May, 1843, aquatint in colour, 1845.*

LENT BY MR. F. G. KETCHESON, TORONTO.

92. *Portrait of Wm. Lyon Mackenzie, First Mayor of Toronto, 1834.*

93. *Portrait Mrs. Mackenzie.*

LENT BY RT. HON. W. L. MACKENZIE KING, OTTAWA.

94. *Portrait of Hon. Robert Baldwin, C.B., Attorney General of Upper Canada, by G. T. Berthon.*



95. *Sir John Beverley Robinson, Chief Justice of Upper Canada, 1829-1862, by G. T. Berthon.*
96. *Hon. Featherston Osler, Justice of Court of Appeal, by Sir Wm. Guthrie.*
97. *Wm. Osgoode, Chief Justice of Upper Canada, 1792-94.*
98. *Hon. Edward Blake, Prime Minister of Ontario, by G. T. Berthon.*  
LENT BY LAW SOCIETY OF UPPER CANADA.
99. *Portrait of George Hetherington, by Paul Kane.*  
LENT BY MR. T. W. LAWSON, TORONTO.
100. *Sampler, 1843, made by Elizabeth Wilkinson.*
101. *Tall Clock, case made in Canada about 1825.*
102. *Walnut Tray, made in Canada, 1830.*
103. *Some China brought from England in 1825.*
104. *Portrait of Mrs. Wilkinson, by Geo. Bridgman.*
105. *Chairs.*
106. *Period Jewellery.*  
LENT BY MR. W. C. MCGOLPIN, TORONTO.
107. *The Ice Cone at the Falls of Montmorency, near Quebec, Lower Canada, 1853, lithograph in colour by W. Simpson, after C. Krieghoff.*
108. *Place D'Armes at Montreal, lithograph in colour by A. Borum after C. Krieghoff.*
109. *Sledge Race near Montreal, lithograph in colour by A. Borum after C. Krieghoff.*
110. *Indian Wigwam in Lower Canada, lithograph in colour by A. Borum after C. Krieghoff.*  
LENT BY MR. WALTER H. MILLEN, ROCKCLIFFE PARK, OTTAWA.
111. *Portrait Sir Edmund Walker, Founder and first President of Art Gallery, Toronto, by Sir John Lavery.*
112. *Fort Garry and Bonaventure, by Paul Kane, 1810-1871.*
113. *Indians at Alcoloh, by Paul Kane.*  
LENT BY NATIONAL GALLERY OF CANADA, OTTAWA.
114. *Self Portrait, by Paul Kane.*
115. *Portrait of Paul Kane, by Verner.*
116. *Salmon Fishing, by Paul Kane.*
117. *Portrait of Indians, by Paul Kane.,*  
LENT BY MR. A. H. O'BRIEN, TORONTO.
- 117A. *Portrait of James Hervev Price, first City Clerk.*  
LENT BY MRS. A. Q. C. O'BRIEN, TORONTO.
118. *Sampler, dated 1849.*  
LENT BY MRS. OSBORNE, HAMILTON.
119. *Sampler, by Miss Ionson, Greenbank, 1821.*
120. *Sampler, by Bridget Thomson, 1850.*
121. *Wool wreath by Miss Fairles, Hagerman's Corners, 1850.*  
LENT BY MRS. T. A. PATERSON, AGINCOURT.





GRAND MILITARY STEEPLECHASE AT LONDON, CANADA WEST, 9TH MAY, 1843.

122. *Water Colour of York, dated 1829, by Col. Cockburn.*

LENT BY MR. WARD C. PITFIELD, MONTREAL.

124. *Pastel drawing of City of Quebec, from Citadel.*

LENT BY MR. J. H. POLLOCK, TORONTO.

125. *Tall Clock, case probably made in Canada, clockwork of wood.*

126. *Commission to a lieutenant in 2nd regiment Militia, 1810.*

127. *Proclamation by the Governor dealing with political troubles, 1837.*

128. *Lithograph of Ice Bridge at Quebec, about 1835.*

LENT BY PUBLIC ARCHIVES, PROVINCE OF ONTARIO, TORONTO.

129. *Portrait of Gov. John Graves Simcoe, by Henri Monnier.*

130. *General view of Toronto, drawn by Thomas Young, published by M. Currier.*

LENT BY PUBLIC LIBRARY OF TORONTO.

131. *Copy of Water Colour, by G. T. Berthon, view looking N.E. from windows of Upper Canada College, 1850.*

132. *Woodcut by F. C. Low, 1848, Holy Trinity Church.*

LENT BY MR. T. A. REED, TORONTO.

133. *Portrait of Sir John Beverley Robinson, by Richmond.*

134. *Portrait of Three Robinson Sisters, by G. T. Berthon.*

135. *Sideboard made in Canada, maple veneer.*





INDIANS AT ALCOLOH, BY PAUL KANE.

136. *Map of Toronto, 1842.*

137. *Library Chair.*

138. *Library Chair.*

139. *Light Chair.*

140. *Hall Chair.*

LENT BY MR. J. BEVERLEY ROBINSON, TORONTO.

141. *Group of Irish and English Silver, 1779-1809.*

142. *Scale for weighing gold coins brought to Canada by Mr. Edward Cornock.*

143. *Glass commemorating the landing of the Marquis and Marchioness of Lorne at Halifax.*

144. *Old Lustre.*

LENT BY MRS. A. H. ROBSON.

145. *Miniature Books:*

*English History, 2 vol., 1824. Little Goody Two Shoes, 1797.*

LENT BY MISSES ELIZABETH AND NANCY ROBSON.

146. *Sampler, worked by Lydia Rous, born 1819.*

LENT BY MR. H. L. ROUS, TORONTO.

147. *Toronto, looking down from College St., 1851, Lithographic drawing, drawn by Aug. Kollner. Lith. by Deroy—Printed by Jacomme.*

148. *Two model villages, composed of small scale reproductions of actual houses built in Ontario in the early 19th Century.*

LENT BY ROYAL ONTARIO MUSEUM.

149. *Engraving of old St. Paul's Church, Yorkville.*

LENT BY RECTOR AND WARDENS OF ST. PAUL'S CHURCH.



✓  
150. Coloured print, *Quebec, dedicated to Lord Seaton.*

✕-151. Coloured engravings, *Toronto in 1834, Bartlett.*

✕-152. *Sleigh Scene, Toronto Bay, 1853, coloured lithograph.*

— 153-154. *Two lithographs of drawings made by Lt.-Col. Cockburn.*

✕-155. *Engraving by Müller of painting by C. Krieghoff, 1846.*

LENT BY MR. SIGMUND SAMUEL, TORONTO.

156. *View of Toronto, about 1825, by Edward Taylor Dartnell.*

LENT BY MR. B. D. SAUNDERS, TORONTO.

157. *Chair, which belonged to Sir John Simcoe, Lt.-Gov. of Upper Canada.*

158. *Astrolabe, found on the site of Church of St. Mary the Virgin on Christian Island, Georgian Bay, dated 1595, used by Jesuits when travelling in Canada.*

LENT BY MRS. F. N. G. STARR, TORONTO.

159. *Silver Epergne, 1830, presented to Bishop Strachan by the old boys at Cornwall School—founded by him about 1800.*

160. *Proclamation offering reward for the apprehension of William Lyon Mackenzie.*

161. *Flagon, Paten and Chalice, presented to King's College, 1845.*

LENT BY TRINITY COLLEGE, TORONTO.

162. *Water Colour by Sir Daniel Wilson, one time President of University of Toronto, of The Block House, erected 1838, after the rebellion.*

163. *Notice of tender for work to be done for King's College.*

LENT BY UNIVERSITY OF TORONTO.

164. *Source of Columbia River.*

165. *Fort Garry, coloured lithographs by Henry Warre; lithographers, Dickinson & Co.*

166. *Coloured Engraving, dated 1764, City of Halifax, dedicated to Earl of Halifax, by Seres, painter, Mason, del.*

167. *Water Colour of Niagara Falls about 1850, by Major Henry Davis, 3rd Light Infantry.*

LENT BY FRANCIS G. VENABLES, SCOTTON, TORONTO.

*Lithographic drawings by Thomas Young, architect, published by M. Currier, 1835. Series of 3 views of Toronto.*

168. *Houses of Parliament and Government Offices.*

169. *Upper Canada College.*

170. *View of King St., looking East.*

LENT BY MAJOR A. B. WILKIE, TORONTO.

171. *Gold Snuff Box, presented to Rev. John McCaul in 1842 by his pupils of Upper Canada College.*

LENT BY MRS. LEFROY MCCAUL

172. *Silver Christening Mug, 1842.*

173. *Silver Snuff Box, once property of Rev. John McCaul, Vice-President of King's College.*

LENT BY JOHN D. MCCAUL



## CORNELIUS KRIEGHOFF

(1815-1872)

**K**RIEGHOFF'S pictures of early Canadian life place him in the front rank of the pioneers of modern art on this continent. And he is more than a primitive. His work at its best, as illustrated in this retrospective exhibition, has weathered the assaults of time, remoteness and obscurity. It is varied and resourceful, embracing as it does French Canadian and Indian folk life, river and forest lore, autumn and winter landscapes in a direct and inspired vein, and even at times, fiction, portraiture and still life. It is still vital and refreshing, and holds the affection of those who for many years have treasured it as an heirloom.

Though he was born, educated and widely travelled abroad, he preferred our Eastern woodlands and rural settlements to anything he had seen elsewhere, and he spent his career as their interpreter in terms of a highly creative art. A citizen of the world and born linguist, he spoke fluently English, French, and his own native German and Dutch. An amateur naturalist, he made botanical collections for European institutions. He was also an excellent woodsman, a crack shot, and a hunter who could pick up a trail like an Indian anywhere in the forest. He was withal an amateur actor and musician, a delightful conversationalist, a wit, an irresponsible bohemian, always ready for the fun, and a nomad shifting his abode wherever his fancy would lead him. A great worker, he produced a large number of canvases now disseminated in Canada, Great Britain and the United States. The aim of this exhibition, which now opens at Toronto, and will be held in the following months in Ottawa and Montreal, is to enable us for the first time to gain a comprehensive view of his achievements and determine his standing in the world of art at large.

His craftsmanship, except for some non-professional schooling at Rotterdam, was developed on this continent. It slowly emerged from his early searching for themes and treatment into his own distinctive Canadian scenes and mature style. It changed and improved so much in the thirty years of his active career that his work unavoidably falls into distinctive periods and types. His best paintings belong to his Quebec period, mostly between 1854 and 1863, in which his foreground figures blend admirably with a background that can hardly be excelled for local colour and authenticity. Some of his excellent canvases bear later dates, 1865 and 1866, when he visited Lake Huron and the country of the Chippewa Indians; or even 1870 and 1871, the two years previous to his death in Chicago, when he still painted fine winter scenes in the Laurentians.

His earlier Montreal period (1840-1853) is interesting mostly as one of figure and foreground painting. Yet it furnished some characteristic



canvases and valuable themes, if not records of early life, which he later treated with more individuality and inspiration.

His biography still has to be written, and errors have crept into the few statements already available on his life. In short it runs along the following lines:

Born at Rotterdam (Holland), in 1815, he travelled through Europe as an itinerant musician and painter, earning his way, and he landed in New York, at the age of 22. He enlisted in the American army and served three years as an artificer in the Florida campaign for the suppression of the Seminole Rebellion. He deserted the army in 1840, and soon after settled down in Montreal, where he began his career as a painter. He married a French Canadian, in 1840 or 1841, at Longueuil, had an only daughter; moved down to Quebec in 1853, left it about 1866 for the West, and resided with his daughter at Chicago, till his death in 1872. His sojourn in Quebec was interrupted for about two years (presumably 1854-5) by a visit to Europe, in the course of which he made many copies of modern masters at the Louvre and elsewhere.

His earliest Montreal paintings, on Caughnawaga Indian themes, are crude. Then, from 1845 to 1848, he painted mostly still life and interiors; in the few years following, his themes are French Canadians, their houses and activities, and the horses and tandems of the Montreal bourgeois, in vague greyish winter landscapes. After he moved down to Quebec, his style broadens and his sphere of interest spreads to Laurentian landscape and forest in their seasonal moods, mostly autumn and winter. There he reaches the apogee of his art and the most productive period of his life.

MARIUS BARBEAU.



The acknowledgments of the Art Gallery of Toronto are due to Dr. Barbeau, of the National Museum of Canada, for his untiring assistance in the identification and collection of the Krieghoff Exhibition.



## PAINTINGS BY CORNELIUS KRIEGHOFF

### OWNED IN TORONTO.

200. *Jealous Husband.*

LENT BY MRS. THOMAS G. ABBOTT.

201. *The Picture Peddler, 1846.*

202. *Shooting the Rapids, 1846.*

LENT BY MR. E. BAYLY.

203. *Bargaining Wood, c. 1855.*

204. *Chaudiere Falls, 1855.*

205. *Falls of Lorette, 1854.*

LENT BY MRS. A. E. BECK.

206. *An Indian Scene.*

LENT BY MRS. W. C. CROWTHER.

207. *Habitant Sleigh, 1850.*

LENT BY MR. F. A. GABY.

208. *Returning from the Hunt.*

LENT BY MR. GEORGE GLENDENNING.

209. *Winter Scene in the Blacksmith Shop, 1871.*

210. *Sunset on the Frozen River, 1860.*

LENT BY MRS. R. GOODERHAM.

211. *Hallowe'en.*

212. *Winter Scene.*

LENT BY MR. A. B. GORDON.

213. *Indian Encampment.*

LENT BY MR. F. G. KETCHESON.

214. *Indian Encampment by Night, 1857.*

LENT BY LESLIE W. LEWIS, HAYNES ART GALLERY.

(For sale, \$800.00)

215. *Bush Road in Winter, 1865.*

LENT BY MR. W. H. MARA.

216. *In Camp at Night, 1858.*

217. *Ice Bridge at Quebec.*

218. *Off the Road.*

LENT BY COL. GEO. GOODERHAM MITCHELL.

219. *Harnessing Up, 1860.*

LENT THROUGH MR. H. P. RICKARD, JENKINS ART GALLERY.

(For sale, \$1,250.00)

220. *Winter in Quebec.*

221. *The Hunters.*

221A. *At the Portage.*

LENT BY DR. J. L. ROBINSON.

222. *Le Voyageur.*

LENT BY MRS. H. D. WARREN.





THE HABITANT FARM, BY CORNELIUS KRIEGHOFF.

OWNED IN MONTREAL.

223. *Montmorency Falls, 1853.*

LENT BY COL. G. S. CANTLIE.

226. *Owl's Head.*

LENT THROUGH JOHNSON ART GALLERIES.

(For sale, \$750.00)

227. *Habitant Home Winter.*

LENT BY MRS. F. A. LOCKHART.

228. *Toll Bar.*

LENT BY MONTREAL ART ASSOCIATION.

229. *After the Ball Jolifoux.*

230. *Playtime Village School.*

231. *J. B. Jolifoux, 1861.*

LENT BY MR. WARD C. PITFIELD.

232. *Interior of Canadian Home.*

233. *Indian Trapper Hunting.*

234. *Caughnawaga Squaw.*

LENT BY MR. D. REES.

235. *New Year's Day Parade, 1871.*

236. *Settler's Log House, 1856.*

237. *Indian Encampment.*

238. *Habitants Crossing the Bridge, 1861.*

239. *Winter Scene, St. Lawrence, 1861.*

LENT BY MR. R. W. REFORD.





EARLY CANADIAN SETTLER, BY CORNELIUS KRIEGHOFF.

240. *Log House on the St. Maurice, 1853.*

LENT BY SENATOR LORNE C. WEBSTER.

241. *First Snow.*

LENT BY HONOURABLE SMEATON WHITE.

OWNED IN CITY OF QUEBEC.

242. *Grande Mere.*

243. *Upper Waters of the Montmorency River.*

244. *Five Fruit Dishes from the Douglas Collection; Canadian Scenes, painted by Krieghoff.*

LENT BY MR. VESEY BOSWELL.

245. *Seven Falls, St. Anne River (water colour).*

246. *Camp in the Woods (water colour).*

247. *Crossing the Mail on the Ice (water colour).*

248. *Indians Crossing the Ice at Lake St. Charles.*

249. *Indian Woman with Baskets.*

250. *Indian Tracking Moose.*

251. *Camp in the Bush—Log Hut.*

LENT BY SIR CHARLES FITZPATRICK.

252. *Early Canadian Settler, 18" x 23".*

LENT BY MR. JOHN H. PRICE.

253. *Early Canadian Settler, 25" x 30", for sale, \$2,500.*

LENT THROUGH W. SCOTT AND SON, MONTREAL.



254. *Indian Camp on the Road to Lake St. John.*

255. *Alchemist.*

LENT BY MR. FRANK W. ROSS.

256. *Merrymaking.*

257. *A Snow Storm.*

258. *An Autumn Scene.*

LENT BY MR. JOHN T. ROSS.

OWNED IN HAMILTON.

259. *The Fur Trader.*

LENT BY MISS ROSALYNDE F. OSBORNE.

OWNED IN KITCHENER.

260. *Indian Camp, 1853.*

LENT BY MISS G. JACKSON.

OWNED IN LANCASTER.

261. *Indian Group in a Winter Landscape.*

262. *A Habitant Man.*

263. *A Habitant Woman.*

LENT BY MRS. DUNCAN MCLENNAN.

OWNED IN OTTAWA.

265. *Fort Saint Louis at Chambly.*

266. *Indians Dancing, 1855.*

267. *Crossing the Royal Mail on the Ice, 1862.*

268. *The Ice-Cone at the Montmorency Falls, 1853.*

LENT BY THE PUBLIC ARCHIVES OF CANADA.

269. *Running the Toll Gate, 1861.*

270. *The Game of Cards, 1848.*

271. *On the Ice Road to Montmorency.*

LENT BY SENATOR CHARLES MURPHY.

272. *The Habitant Farm.*

273. *The Chaudiere.*

274. *Winter Landscape.*

275. *Ice Bridge at Longueil.*

275A. *Portrait of the Artist.*

LENT BY NATIONAL GALLERY OF CANADA.

OWNED IN SARNIA.

276. *Painting of a view near Quebec, 1854.*

277. *Painting of a view near Quebec, 1854.*

LENT BY MR. HAROLD FULLER.





PAINTING BY GIOVANNI BATISTA PIAZZETTA, ITALIAN, 1692-1754.

## LOAN COLLECTION OF XVI AND XVII CENTURY PAINTINGS

TITLE	ARTIST
300. <i>Portrait of a Gentleman</i> —J. HUYSMANS—1656-1696, <i>English</i> .	
301. <i>Isaac Blessing Jacob</i> —NORTH ITALIAN—17th Century.	
302. <i>Copy of Correggio—Mystic Marriage of Ste. Catherine</i> —Italian—17th Century.	
303. <i>Madonna and Figures</i> —QUENTYN MASSYS SCHOOL— <i>Flemish 16th Century</i> .	
304. <i>Panel—figure group</i> —JAN MASSYS SCHOOL— <i>Flemish 16th Century</i> .	
305. <i>Portrait of Young Lady</i> —PHILIPPE MERCIER—1689-1760, <i>English</i> .	
306. <i>Virgin with Saints</i> —PRIMITIVE ITALIAN—XIV to XV Century.	
307. “ <i>Fetes Galantes</i> ”—JEAN BAPTISTE JOSEPH PATER—1695-1736, <i>French</i> .	
308. “ <i>Fetes Galantes</i> ”—JEAN BAPTISTE JOSEPH PATER—1695-1736, <i>French</i> .	
309. <i>Two Hunters</i> —GIOVANNI BATTISTA PIAZZETTA—1682-1754, <i>Italian</i> .	
310. <i>Portrait of a Child</i> —JAN A. ROOTIUS—1615-74, <i>Dutch</i> .	
311. <i>Still Life (Hare)</i> —JAN WEENIX—1640-1719, <i>Dutch</i> .	



## *A C K N O W L E D G M E N T*



The Council of the Art Gallery of Toronto makes grateful acknowledgment to the following art museums, institutions and galleries for the generous loans made by them to this exhibition.

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# FLOWER MINIATURES BY LORNA BURGOYNE, A.R.M.S.

TITLE	EXHIBITED	
315. <i>Early Tulip</i>	<i>Salon 1930</i>	\$32.00
316. <i>Blue Primrose</i>	<i>Salon 1930</i>	27.00
317. <i>Alpine Roses</i>	<i>SWA 1931</i>	26.00
318. <i>Posy with Nemesia</i>	<i>SWA 1931</i>	28.00
319. <i>Begonia</i>	<i>SWA 1931</i>	36.00
320. <i>Black Dahlia</i>	<i>SWA 1931</i>	40.00
321. <i>Posy with Candytuft</i>		27.00
322. <i>Pansies</i>	<i>Salon 1929, SWA 1928</i>	27.00
323. <i>A Bunch of Violets</i>		36.00
324. <i>Spring Posy</i>		36.00
325. <i>Iris</i>		40.00
326. <i>Parrot Tulip</i>		45.00
327. <i>Lily of the Valley</i>		25.00
328. <i>Wild Rose</i>		20.00
329. <i>Promise of Spring</i>	<i>RMS 1932</i>	25.00
330. <i>Autumn's End</i>	<i>U.S.A. 1932</i>	27.00
331. <i>Winter Bunch</i>	<i>SWA 1932</i>	25.00
332. <i>Roses</i>	<i>RSA 1931, Plymouth 1932</i>	30.00
333. <i>Sunflowers</i>		34.00
334. <i>Tiger Lily</i>	<i>SWA 1932</i>	32.00
335. <i>Stripes and Patches</i>	<i>Salon 1931</i>	30.00
336. <i>Asters</i>	<i>SWA 1932</i>	36.00
337. <i>Blue Salvia</i>	<i>R.M.S. 1932</i>	20.00
338. <i>Autumn Bunch</i>		27.00
339. <i>Crocus and Scilla</i>	<i>SWA 1932</i>	25.00
340. <i>Rhapsody in Gold</i>	<i>RMS 1933</i>	27.00
341. <i>Symphony in Mauve and Gold</i>	<i>Salon 1933, RSA 1932</i>	32.00
342. <i>Full Blown Tulip</i>	<i>Salon 1933</i>	30.00
343. <i>August Gold</i>	<i>SWA 1932</i>	26.00
344. <i>Shirley Poppy</i>	<i>RA 1933</i>	30.00
345. <i>Opium Poppy</i>	<i>RA 1933</i>	30.00
346. <i>Autumn Roses</i>		25.00
347. <i>Fritillary</i>		30.00
348. <i>Harmony in Mauve</i>	<i>Salon 1926, SWA 1929</i>	30.00
349. <i>Phlox and Roses</i>		36.00
350. <i>Blue and Golden</i>		37.00
351. <i>Vicaria</i>		27.00
352. <i>Winter Roses</i>	<i>SWA 1930</i>	25.00
353. <i>Wild Cyclamen</i>		20.00
354. <i>Posy in Black Pot</i>		25.00
355. <i>Anemones in Striped Pot</i>		20.00
356. <i>Sweet Peas</i>		30.00



TITLE	EXHIBITED	
357. <i>Yellow Rose Christine</i>		\$27.00
358. <i>Potintilla</i>	<i>SWA 1931</i>	20.00
359. <i>Porcelain Shoe</i>	<i>Salon Paris 1931</i>	25.00
360. <i>Primula</i>	<i>RSA</i>	27.00
361. <i>The last flowers of Summer</i>	<i>RA</i>	30.00
362. <i>Lilac and Rhododendron</i>	<i>SA</i>	32.00
363. <i>Posy with Geum</i>		

LENT BY J. S. MCGOWAN, MONTREAL.

364. *Annual Chrysanthemums*

LENT BY MR. W. S. ARNEIL, TORONTO.

*The above prices do not include customs duties, etc. For information please apply at office.*

*RA* —Royal Academy, London, England.

*RMA*—Royal Miniature Society, London.

*SWA*—Society of Women Artists, London.

*RSA* —Royal Scottish Academy, Edinburgh, Scotland.

*Plymouth*—Plymouth Art Gallery, England.

*U.S.A.*—United Society of Artists, England.

*Salon* —Le Salon de la Societe Nationale des Beaux Arts, Paris.

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